

Katrina Chaytor

Katrina studied ceramics at the Nova Scotia College of Art & Design, which has a strong tradition of decorated and colourful earthenware. She was exposed to the rich traditions of historical pots, and was influenced by ware that tended to be fanciful yet specific in their use; such as French Faience fruit baskets, Dutch tulip holders and English turkey tureens. The whimsical character of these pots appealed to her in form, surface and function.

During her graduate years at the New York State College of Ceramics at Alfred University, Alfred, New York, Katrina began a journey into the area of tiles and architecturally related ceramics. This was inspired by her strong interest and research in decoration. The technical and aesthetic challenges of large scale works led to the creation of works on a scale suggestive of fragments or architectural details. Her mantel and wall pieces included a voluminous bowl or vessel form nestled on a clay shelf within an array of fluid shapes, referencing the use of pots as motifs in ornament applications. Katrina's recent ceramic work has returned to the concept and



Katrina Chaytor *Nesting Spice Pots*, cone 6 stoneware with stains and glaze, approx 22.9 cm long x 11.4 cm wide

challenge of use, weaving the construction of form and working volume with the visual language of decoration and colour.

During her two day workshop on October 25 and 26, Katrina will be making functional pots with an emphasis on handbuilding techniques. Ornamentation and decoration are an integral part of each piece, and she combines a fluidity of form with decorative embellishments to create pieces with a strong visual entertainment.

Plaster moulds are a valuable part of her toolbox for both form and in particular surface decoration. In the October workshop, she will be demonstrating her methods of slab construction with press moulded patterns and templates to make pottery pieces, including tea service ware. She will also be showing slides of her work. Katrina teaches ceramics full-time at the Alberta College of Art & Design in Calgary, and continues to make her unique domestic ware in her home studio.

Maggi Kneer

See page 9 for complete workshop information.



Katrina Chaytor *Teapot with Trivet* 2002, cone 6, stain, glazes and lustre, (teapot: 20.3 x 15.2 x 15.2 cm)

*Potters Guild of BC
invites you to
the first annual Octoberfest
celebration*

Friday October 10 7:00PM

Granville Island Brewery
1441 Cartwright Street
Granville Island, Vancouver

*Cost \$35 includes a unique
handmade stein and first beer.
Cash bar for additional beers.*

For information and tickets,
contact 604.669.3606 or
<galleryofbcceramics@bcpotters.com>

Calling for Beer Steins

We are asking members to make 16 oz.
(approx.) steins, which the Guild will
sell on the usual Gallery split (\$28 per
stein plus taxes). Deliver to the Gallery
by October 1. Any questions contact
Keith Rice-Jones 604.522.8803.

Made of Clay for Christmas

November 28 - 30

Roundhouse Community Centre

Important Notice: Due to a scheduling
conflict the Christmas show will be held
November 28-30 and not December 5-7.
My apologies for any inconvenience that
this change may cause.

There are still spaces available at the time
of writing; I encourage you send in an
application as soon as possible. We also
keep a waiting list and have had need to
use it in the past; send in your applications
even if you think the show will be too full.
I will do my best to give you as much
notice as possible if space comes available.

We have hired Shawn Hall of Apogee
Public Relations to help with our media
campaign. The committee and I feel that
this is one of the best ways to get our event
noticed by the general public. The more
articles and media attention that we have,
the more established we become. This
should generate higher attendance and
revenues. Shawn will also be seeking
sponsorship from publications to help with
the advertising budget.

Our second biggest marketing tool is the
presenters. If we all invite as many people
as possible to the show, then we tap into
the power that group shows offer.
Remember in advance of this show (and
for all your shows) keep an accurate mailing
list. With the use of email so frequent now,
the mailing list doesn't even need to be an
expensive endeavour. We will be
forwarding email invitations near the dates
of the show so it would be a good idea to
collect address information now.

We are improving on the promotion of this
particular holiday show and if the numbers
keep increasing as they have in past years,
this year will be better than ever. Our aim
is to make Made of Clay a destination for
the buyer to come and meet the professional
artisans who make fine works.

Visit the Guild website for more
information and contact me anytime.

Jim Stamper MOC organizer
<madeofclay@bcpotters.com>

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Newsletter Submission Deadline is the 8th of
the previous month.

Send to the Guild, address on page 12, or to the
editor <newsletter@bcpotters.com>

2003-04 Membership Directory

Thanks to all of you for helping to make the 2003-2004 Membership Directory project a success! (See insert)

Changes? If your membership information changes, please take a few moments to submit details on the information form/membership application on-line, at the Gallery or by mail. Remember to mark 'change of information.' This enables us to ensure that you receive every newsletter and it avoids wasting postage on undeliverable mail.

Renewals? When you renew, it is important to send immediately your membership fees with the renewal/membership form that you receive in your newsletter. This means there will be no lapse in receiving newsletters and other Guild information. Unfortunately, it is too costly to send missed newsletters.

The information you provided on workshops of interest and volunteering will be reported to all members in the next newsletter. Your input was very valuable and will help all of us to plan for the future. Thanks a million to each and every one of you and to the many who worked to make this directory.

Joan Conklin Membership Chair

European Exhibition and Marketing Collaboration

The Guild has been negotiating with an agent who is interested in showcasing BC ceramics with a distinct West Coast style in Europe where it does not have a presence. Initially this would be in Holland as an exhibition followed by an auction/sale, a typical format there.

Initially we are asking for submissions of interest. Please submit 6 images (slide or electronic) with supporting documentation and c.v. Deadline is October 6. Email: <bcpottersguild@bcpotters.com> or mail to the office 1359 Cartwright Street, Granville Island, Vancouver, V6H 3R7; mark the envelope 'European Exhibition.'

If you need further information, call Board members Keith 604.522.8803 or Jinny 604.687.3590.

President's Report

I hope everyone had a good summer. The Gallery had remarkably good sales in July. Thank you Tamara and team. We hope that the ongoing physical changes including moving the exhibition space and installing new shelving will continue this sales trend. Thank you Gallery Committee and other volunteers for those physical changes.

For members, the enclosed Members' Directory will be the most evident change in Guild activities. Enormous thanks go to Joan Conklin who led this initiative, with a team including Ronna Ander and volunteer database expert Louise Struthers. For the first time we have a consolidated members' database, which will not only streamline things in the Guild office, but also provide members with access to all sorts of shareable and support information. We've done our best with the information provided from members to create as complete an information base as possible. As we progress, the fullness and accuracy will improve. If your personal information is inaccurate or incomplete, contact membership @bcpotters.com or 604.435.9458 and we can keep the office data current.

Other initiatives (I guess it's been quite a busy summer for the board.....) is the NOT TO BE MISSED Night with Maori Ceramics, first ever Guild Octoberfest, and a European Exhibition and Marketing collaboration. (See this page for European Exhibition and Marketing, page 2 for Octoberfest and page 8 for Maori Ceramics)

Thinking towards next year, we are recruiting a Board treasurer. Ron Feicht, who has done such an amazing job working with Quantum Accounting to make sense of and bring our financial records up-to-date, will be stepping down as treasurer. The Guild is looking for someone willing to take on the role. Let me emphasize that all the records are straight and we employ Quantum Accounting. This is a much less onerous position, but nonetheless requires essential maintenance. If you know of anyone with financial skills willing to give some community volunteering, please call me.

Keith Rice-Jones
President

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Gillian McMillan

Ornithikos

Gallery of BC Ceramics

September 4-September 29 Opening Night - September 4, 6:00-8:00PM

Ornithikos, quite simply, is the Greek word meaning bird-like. It perfectly captures the theme of my recent series.



Gillian McMillan

Top:
Jugbirds 2003,
earthenware with coloured
slips, terra sigillata and clear
glaze. H: 12.7 to 22.9 cm

Right:

Crow 2003, black slip and
clear glaze. H: 21.6 cm

Puffin 2003, coloured slips
and clear glaze. H: 25.4 cm

Bottlebird 2003,
earthenware with terra
sigillata. H: 12.7 cm



Photo credits: Ken Mayer

to the ceramics process. The challenges of combining imagery with print techniques helped me to hone my ceramic processes. Eventually the ceramics studio pulled me back. In what now seems like a pressure-cooker, I absorbed ideas on reconsideration of thrown forms from Jeff Oestreich, and the use of earthenware clay, maiolica, coloured slips and outrageous surface from Walter Ostrom, Sally Michener and Tam Irving

variety of shapes and colours in the world's bird population. I play with the possibility that they can be jugs or other functional vessels. Some are purely imaginary and some are coloured using real species as inspiration. The *Rooster* is based on one I photographed while visiting the French pottery village of La Borne ten years ago. For each bird I make a drawing and decide how to break it into thrown shapes. The legs are merely indicated, sometimes forming a pedestal while in other cases becoming part of the jug's volume. It amuses me to consider how I can throw beaks, tails and heads. It is important to me that the viewer can discern the methodology. I coat unslipped areas with fine redart terra sigillata. This provides a satin sheen to contrast with the shiny glaze covering the slips. The works are mostly functional and all food-safe, but some may simply look down at their owners from a shelf.

There are many more birds lined up in my sketchbook waiting for me to bring them to life. The ones here are just the beginning of my exploration.

Gillian McMillan

Gillian McMillan Rooster 2003, earthenware with slip, underglaze, terra sigillata and clear glaze. H: 27.4 x W 31.8 cm

Two years ago, when the Crafthouse on Granville Island called for entries in a show entitled *Birds*, I created a special group of jugbirds from my large spouted vessels. Since then I have enjoyed shaping different bird versions, and realize that the current flock of fanciful, feathered friends are just part of a possible panoply of avians!

What drives my work is really my love of the ceramic process combined with the epiphanies resulting from creating the shapes. Over the many years of making pots and teaching pottery, wheelthrowing is the skill I most appreciate. Also, the three years I spent at Emily Carr Institute of Art & Design, acquiring my BFA in Ceramics, really expanded my horizons. While there, I was reminded of the joys of drawing and the significance of colour. Taking printmaking, I found it analogous

encouraged confidence in my creative voice and helped me take my work beyond predictable and safe horizons. All these influences have been instrumental in my current series.

The day after I have thrown pre-planned forms, I am totally engrossed with assembling them into individual complex works. The following day, I apply luscious coloured slips to accentuate shapes. If I have that elated feeling as I finish, then I know it works.

Ornithikos has encouraged me to explore the amazing



Gallery of BC Ceramics

Beneath the Surface

Nicole Riedmueller

October 2-November 3, 2003

Opening October 2, 6:00-8:00pm

The result of Nicole Riedmueller's residency at the Museum of International Ceramic Art in Guldagergard, Denmark during the summer of 2003, is the work in this exhibition. Nicole explores ideas of the inner body through a series of 'constructed' vessels. Investigating 'things that hold us up' from skeletons and blueprints, to the unseen foundations or 'bones' of individual and cultural identities, her work takes normally hidden or inner structures and translates them into visual information.

Call for Exhibition Ideas

*Deadline: September 30
2004 exhibition proposals**

The proposal should include:

- 6-10 photographs or slides that show quality and range of work intended for exhibit
- biography/résumé and a statement about work,
- description of the work to be exhibited (the process, price range, and dimensions and number of pieces),
- proposed title of the show, and
- paragraph describing exhibition.

If you are interested in submitting, please contact the Gallery of BC Ceramics for full information regarding *Terms and Conditions* and the application form.

All members of the Guild are eligible and invited to participate.

*Please note that the exhibition space in 2004 will be relocated to the space to the left of the main door when you walk into the Gallery from Cartwright Street.

Gallery Committee

Maggi Kneer	604.929.3206
Jinny Whitehead	604.687.3590
Sheila Morissette	604.926.3154
Celia Rice-Jones	604.522.8803
Pia Sillem	604.736.0787

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Canadian Clay Symposium 2004

March 20

Our next Canadian Clay Symposium line up is complete. We're really excited about everyone who is coming. We know there will be lots to see and do. Presenters are:

1. **Louise Card** is an amazing handbuilder from Nanaimo. She makes one-of-a-kind vessels that possess a timeless quality yet are firmly rooted in the present.

2. **Linda Christianson**, from Minnesota, will be doing a wood-firing the week prior to the symposium at the Shadbolt Centre for the Arts and will open the kiln during the symposium. Be sure to stay tuned to registration because this firing is limited for space and sure to be very popular.

3. **Paul Greenhalgh**, Dean, Nova Scotia College of Art and Design and former head of research at the Victoria and Albert Museum in London, specializes in the art nouveau period and is a great speaker.

4. **Anne Hironelle**, who resides in Port Townsend, Washington State, is internationally known for her altered thrown and handbuilt sculptural forms with interesting surfaces.

5. **Tam Irving**, retired ceramics professor at Emily Carr Institute of Art and Design, has been a leader in our clay community. He is particularly known for glazes incorporating local materials.

6. **Keith Rice-Jones** is a local ceramic artist who will be assembling his sculptural forms. Keith is the current president of the Potters Guild of BC and very involved with all aspects of clay.

7. **Walter Ostrom**, long-time professor at the Nova Scotia College of Art and Design, works in earthenware. He is a stellar teacher, as he entertains and inspires.

8. **Carol Mayer**, current curator of ceramics at the Museum of Anthropology, is an excellent public speaker, as you'll remember from Carol's previous introductions of the keynote speakers.

9. **Michael Osborne** lives in Quebec and works big with sculpture. Michael is our young emerging artist and you're sure to be impressed.

10. **Ichizo Yamashita** We are fortunate to have the support of Salt Spring Island Japanese Exchange Society in bringing Ichizo from Japan. Ichizo works with modern forms with incredible decoration on his pieces.

Wow!

We are offering a free pass to the symposium for a topic idea. Think about a subject that is near and dear to you, that you can see would be a great idea with the presenters. You could be the lucky person to win!

Also please let us know about any catering ideas and contacts. That would be greatly appreciated.

Hope everyone has had a wonderful summer. It's going to be a great symposium next March 20th.

Cathi Jefferson
604-929-9175

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Techno Tip

Dealing with discontinued clay materials

by Tony Hansen

All of us mixing our own clay bodies could stand knowing a little more about the materials that make them up. We tend to just use them without thinking about the properties they impart (when I say 'we' I am also referring to clay body manufacturers). Then when a material is no longer available we panic, look for a substitute that some people claim to have, try it and then act surprised when it does not work the same. Finally we buckle down and study the lost material and armed with better questions we have another go at dealing with the situation. The demise of Newman Red clay is an instance of this situation. As of May 2003, it is no longer available. Prior to that time the supplier, Gladding, McBean & Co., was having problems with consistency of the product.

Newman is a red burning low plasticity, low dry strength fireclay useful in both plastic and casting bodies to impart red colour. It has powerful staining abilities (beyond what its percentage of iron suggests). For example, even if diluted to 50% in a recipe the body can still fire bright red in oxidation. Newman clay has a very fine particle size coupled with some large impurity particles in the plus 50 and even plus 30 mesh range. The crude material colour is bright orange. Not surprisingly, bodies containing it complement it with ball clay and feldspar.

Coming up with an economical substitute for this material is a tricky task both because of its unusual properties and unique combination. For example, there is no other commonly available smooth refractory red burning clay material in North America. Thus some have suggested substituting various low and mid-fire red clays to impart colour to clay bodies (i.e. Carbondale Red, Redart). However this is not practical since these materials flux the body producing a more vitreous and browner fired result. Even if feldspar is removed from the body to compensate, the red colouration is still compromised to brown. Some have suggested mixes of fireclays mined in the same area (i.e. IMCO 400, 800, Lincoln Fireclay). However these are not nearly refractory enough either (and therefore not fireclays) and they have

far less iron. Other refractory red clays are not fine grained like Newman and contain iron speckle or other impurities (e.g. Plainsman Firered). Also, Newman has a high firing shrinkage; substitutes will likely be lower (this is not a bad thing of course unless continuity of fired dimensions are important).

Understandably any substitution strategy is going to have to involve a mix of materials, including iron oxide (even though it is messy and more costly). It is also going to involve understanding various tradeoffs. I have compounded a series of mixes to replace Newman (both from physical properties and chemistry perspectives) and have compared their merits by inserting them in place of Newman in a body recipe calling for 50%. I have evaluated colour, absorption and fired shrinkage over a range of temperatures, drying shrinkage and drying performance, particle size distribution, etc. So far one mix of materials has proven quite similar to the character of the colour, the maturity, the smoothness and the nature of the plasticity. I am not yet sure if the thermal expansion is the same since I have not used any glaze yet.

If you would like to know more about this, please visit www.ceramicmaterials.info and search for Newman. You will find complete information on its properties and links to various materials that are similar. At this website I am attempting to create a material-centric library of ceramic information that is publicly available and talks directly to my Digitalfire INSIGHT software. It is already quite large and we have lots of interest from around the world from potential authors of material, toxicity, oxide, and related information. For an overview, click the About link on the home page.

Tony Hansen Digitalfire Corp.

Plainsman Clays Ltd. in Medicine Hat, Alberta Hat, and its local affiliates, Greenbarn Potters Supply Ltd. in Surrey, and Vancouver Island Potters Supply on the Island generously sponsor the Techno Tip column.

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A Night with Maori Ceramics

Monday, September 22, 7:00PM

The Guild is incredibly lucky to have been able to secure two Maori potters of international status for a rare evening presentation in Room103, at the Shadbolt Centre for the Arts, Monday, September 22, 7:00-10:00PM. Cost will be \$10 for members and \$12 for non-members. Refreshments are included.

Maori art has strong parallels with Northwest Coast Native Art. **Manos Nathan** and **Colleen Waata Ulrich** are part of a group of Maori artists, supported by the New Zealand government, and participat-

ing in a number of events around a major show, *Kiwa* at the Spirit Wrestler Gallery at 8 Water Street in Gastown, from September 20, opening night, to October 20.

Nathan's work is in international collections including the British Museum. His work in clay emerged from a background in woodcarving and sculpture. His forms draw on the rich heritage of customary art forms and on the Maori cosmological and creation narratives. Ulrich sees clay as working with the body of Mother Earth. A strong believer in tradition she decorates her work with patterns from traditional Maori weaving and taniko (ornamental borders) or adds flax fibre or shells to her pieces.



Manos Nathan
Whakapokoko IV (Guardian Figure), 2002-03, clay and oxides, 132.1 x 40.6 x 33.0 cm



Don't miss this remarkable event. Pay at the door and bring your own mug or get one from the travelling mug wall and help the Gallery lighting fund.

See www.spiritwrestler.com for more images.

Colleen Waata Ulrich *Kiwa Series of three*, 2002-03, terra sigillata with wax resist, oxidation fired and decorated. Average size: 35.6 x 35.6 x 17.9 cm

Delbrook Pottery Studio

SAM KWAN WORKSHOP ALTERED FORMS

An innovative workshop for all levels, exploring altering thrown forms and the various uses of the "cutting wire" to create different textures on handbuilt and thrown ware. Sam will approach the technical and aesthetic challenges these all encompassing methods present. Sam is a well-known BC potter with over 30 years experience focusing primarily on the personal link between user and maker. Slide show. Bring a bag lunch.

102505 Sunday October 19 10:00AM - 4:00PM \$59.92

INTRO TO CLAY - A PLACE TO START

Your first lesson in pottery, ideal for beginners. Gain an appreciation for different clays and glazes while creating functional and non-functional forms. Clay not included \$144.45

96135 Fri. Sept 26 - Nov 28 9:00 - 12:00 Noon (Louisa Leibman)

98734 Wed Oct 1 - Dec 3 7:00 - 10:00PM (TBA)

PLATTERS & SUSHI PLATES

Delbrook Pottery Studio. All levels welcome.

Clay not included (Louisa Leibman)

98728 Thurs Sept 18 - Oct 9 9:00 - 12:00 Noon \$62.06

Delbrook Pottery Studio

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HANDBUILDING / WHEELWORK

From pinch pot to wheel — a more in depth approach to various methods of handbuilding and wheelwork. Clay not included. (Cynthia MacLean)

96136 Mon Sept 29 - Dec 8 7:00 - 10:00PM \$144.45

SCULPTURE

Gain hands-on appreciation for the art of sculpting clay to create amazing pieces of art. Clay not included. (Louisa Leibman)

96137 Thurs Oct 16 - Dec 4 9:00AM - 1:00PM \$171.20

Phone Reg: 24 hour Registration 604.983.6466

Information: 604.987.PLAY (7529)

Special Section

in the November/December edition
of the newsletter for
Members'

Holiday Studio Sales

Submission Deadline October 8

To participate, send information about your sale including name(s), brief description of work, dates, opening hours, location and directions, and a contact telephone number and/or email address and/or website. Include one or two images with identification (name, title, date, media/technical information and dimensions).

Email information and images to <newsletter@bcpotters.com> or mail to the Guild office at 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7.

Queries and more details, contact anyone on the Communications Committee. See page 12 for details.

Pots in the Kitchen June 27

This was a delightful evening at the Granville Island Hotel, where Josie Walters, an English potter and anthropologist gave a very interesting and informative slide lecture based on her new book, **Pots in the Kitchen**. It was a perfect evening with a selection of fantastic pottery from many leading ceramic artists depicted in her book, including her luscious work, Cathi Jefferson, Sarah Coote, Meira Mathison, Trudy Golley (from Red Deer College, Alberta), Jeff Oestreich, Linda Christianson, Linda McFarling, Julia Gallaway, Posey Bacopaulos, and Ruggles and Rankin. What a treat to see wonderful pots at close hand. Many of these I had only previously seen in *Ceramics Monthly*. All were for sale and there was competition for many pieces. Granville Island Hotel kept the appetizer tables loaded, and the room was packed with potters.

A big thank you to Dale Delansen, Sheryl Wilson, Guity Moarefi, Cathi Jefferson, Shari Nelson, Jules Platt, and Jill and Diamond from Granville Island Hotel, who made this international event possible!

Great pots, great food and great people. What more could you ever want!

Maggi Kneer

Katrina Chaytor

Handmade Tableware Workshop

at Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby
October 25 and 26 10:00AM - 4:00PM

With an emphasis on handbuilding techniques, Katrina Chaytor creates decorated functional pots. Plaster press moulds are an integral part of her 'toolbox' for both form and in particular, surface decoration.

During the two-day workshop, Katrina will demonstrate her methods of slab construction with press moulded patterns and templates to make one-of-a-kind pottery pieces. Her use of press moulded decoration and plaster technology will also be a component of the workshop. During the workshop she will construct tableware including a teapot and cup and saucer.

Early bird price before September 30 \$74.90 (incl. GST), \$64.90 for all active members of the Potters Guild of BC, plus special discount for full-time students. Seniors \$56.18.

After September 30, \$85.60, and \$74.90 for all Potters Guild of BC members. Seniors \$64.20.

Registration: 605.291.6864



Katrina Chaytor *Coffee Pot with Cup*, cone 6 stoneware with stains and glazes, coffee pot approximately H: 25.4 cm x W: 15.24 cm

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Fall Programs at the Shadbolt

Fall classes use high-fire stoneware.

Register now by calling 604.291.6864.

Classes start the week of September 22 except the Wood/Soda Firing workshop beginning September 13.

All classes are 9 sessions (unless otherwise stated).

Daytime classes: 10:00am-1:00pm

Evening classes: 6-10:00pm, 6:30-9:30pm, or 7-10:00pm.

Clay Sculpture: Debra Sloan

9 sessions, \$173.74, M, 7:00pm-10:00pm, Sept. 22 (#40788)

Continuing Pottery: Darrel Hancock

9 sessions, \$148.06, W, 7:00pm-10:00pm, Sept. 24 (#36671)

Electric Kiln Workshop: Jay MacLennan

1 session, \$26.75, Th, 6:00pm-10:00pm, Oct. 2 (#40820)

Experimenting with Crystalline Glazes: Linda Doherty

9 sessions, \$148.06, W, 10:00am-1:00pm, Sept. 24 (#36771)

Glaze Application: Fredi Rahn, Darrel Hancock, and Linda Doherty

6 sessions, \$105.84, Th, 6:30pm-9:30pm, Oct. 9 (#40817)

Handbuilt Tableware: Katrina Chaytor

2 sessions, \$64.20 before Sept. 30/\$74.90 after Sept. 30;

Note: No refunds after Sept. 30, 2003

Sa/Su, 10:00am-4:00pm, Oct. 25 and 26 (#40840)

Intermediate Wheelthrowing: Gillian McMillan

9 sessions, \$148.06, M, 10:00am-1:00pm, Sept. 22 (#36770)

Introduction to Pottery: Jay MacLennan (Su, am),

Sabrina Keskula (W, pm), Barbara Toohey (Th, pm)

9 sessions, \$148.06, W, 7:00pm-10:00pm, Sept. 24 (#36664)

9 sessions, \$148.06, Th, 7:00pm-10:00pm, Sept. 25 (#36665)

9 sessions, \$148.06, Su, 10:00am-1:00pm, Sept. 28 (#36663)

Throwing and Altering: Fredi Rahn

9 sessions, \$148.06, Tu, 7:00pm-10:00pm, Sept. 23 (#40797)

Throwing: Intermediate/Advanced: Rosemary Amon

9 sessions, \$148.06, Sa, 10:00am-1:00pm, Sept. 27 (#36675)

Wood/Soda Firing Workshop: Linda Doherty and

Jay MacLennan

4 sessions, \$128.40, Sa/W/F, hours vary, Sept. 13

Note: No refunds after August 29

(Please call Sharon Reay at 604-205-3012 for details; #40810)

Registration for all courses starts August 25.

Note: No classes Oct. 11, 12, 13 or Nov. 11.



Shadbolt Centre for the Arts
6450 Deer Lake Avenue
Burnaby, BC, V5G 2J3
604.291.6864

ClayLines

Louisa Leibman gives a ceramic sculpture workshop, *A Natural Focus*, at The Silk Purse Gallery in West Vancouver, September 2 - 14, 604.925.7292.

Paul Mathieu has been nominated for the Saidye Bronfman Award for Excellence in the Fine Crafts. See Saturday's Arts and Life section, *Vancouver Sun*, Aug. 9, p 2.

"This is the best workshop I have ever attended" were the resounding words of several potters of the **Osoyoos Painters and Potters Club** who took the workshop given by master clayworks artist **Vincent Massey** on April 5 and 6.

The course had a huge waiting list, some from as far away as Calgary. The luckiest 13 crammed the small potter's studio behind the Osoyoos Art Gallery for an intensive, productive and exciting learning experience. Most were impressed by the dramatic change in their work, a testament to Massey's skill as a teacher. Osoyoos potters were also able to network with well know Kelowna artists Gillian Paynter, Charlotte Donaldson, Steven Smalley, and Bonnie Anderson. Anderson runs a pottery school in Kelowna and has booked Vincent for a workshop next year.

An exhibition of Vincent's pottery at the Osoyoos Art Gallery was well attended and well received. A welcoming dinner for Vincent, which doubled as a fundraiser for Osoyoos potters who want to buy a new kiln, was attended by 35 people. The outcome was a \$1000 profit, and a very satisfying weekend for everyone involved.
Gayle Cornish

Tozan had an exhibition, *From the Fire and Beyond*, at the Nanaimo Art Gallery on Campus, 900 - 5th Street, Nanaimo, August 1 -September 6. This is the third exhibition at the Gallery showing Tozan artists' works. The show opened on Friday August 1 to a crowd of well wishers and buyers. It was very well set up by **Ian Natrass, Deb Taylor, Keiko Bottomley** and Ann Gilroyd of the Gallery. There was an amazing display of works from the Dragon Kiln with much variety in form, colour and effects from the kiln. I have seen every opening of the kiln and don't know how I missed some of these beautiful pots the first time around. Keiko

SHADBOLT CENTRE for the ARTS

ClayLines

Bottomley's calligraphy was the final touch to bring the whole show together.
Maureen Beardsley

Tozan Society has been instrumental in not only building the Tozan kiln on the Malaspina University College campus, but has helped put Nanaimo on the 'ceramics' map. The kiln can fire very large pieces that cannot fit in a normal size kiln, such as large urns or vases, and huge plates. The dynamics of a wood fired kiln of this nature, allow for melted ash to drop from the ceiling of the kiln, forming glazes on the pieces. What comes out of the fire is always a surprise and not necessarily what the artist hoped for, but it is always exciting to watch pieces emerge from the kiln.

Tozan had to cancel the August kiln firing due to the large number of forest fires burning in BC and a general fire ban. Local firewood cutters are not even allowed in the woods right now. They are still counting on the October firing —tentatively load October 17-18, fire 19 to 26, unload November 1.

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Use the two methods above. If you submit by mail, mark the envelope 'New Membership.'

Questions

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Special thanks to Rona Hatherall, Carole Matecha, Marie Smith, Lewis Kennett, and Billy Wittman who make certain the newsletter is mailed.

Questions

General Guild questions? Call 604.669.5645 and leave a message or email <bcpottersguild@bcpotters.com>

Gallery of BC Ceramics

Tamara Ruge Gallery Manager

604.669.5645 or
<galleryofbcceramics@bcpotters.com>

September Gallery Hours

Hours change to 10:00AM-6:00PM

New Gallery Telephone

604.669.3606

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Wanted

Electric pottery wheel, Brent C preferred but others acceptable. Maureen 604.731.3212

A **computer monitor** for the Gallery of BC Ceramics. Tamara at 604-669-3606 or <galleryofbcceramics@bcpotters.com>.

POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

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